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SUMMARIES OF PERIODICALS.

BULLETTINO DI ARCHEOLOGIA CRISTIANA. Rome, 1884-5. No. 4.—O. MARUCCHI, *Report of the meetings of the Society of Christian archaeology, held in Rome during 1885.* The reports of these meetings form one of the most valuable features of Comm. de Rossi's periodical, and contain accounts of all the more recent excavations in the Roman Catacombs. Comm. le Blant called attention, at one of them, to a terracotta lamp with the subject of Tobit extracting the fish's gall, a subject not hitherto found on lamps. Prof. Marucchi showed the drawing of an interesting small marble ciborium probably of the VI cent. found in Venice, a unique prototype of the later large tabernacles. It was intended to be placed on the altar and to hold, suspended, the eucharistic dove. Prof. Marucchi also brought forward an inscription showing that under Pascal II, in the XII cent., a Roman artist named Jovianus worked at the basilica of S. Agapitus at Palestrina. Abbate Cozza identified, by means of a Vatican palimpsest of Strabo's geography (VII cent.), the island of Caudon with Gozo, thus determining the identity of Kauda where S. Paul stopped, according to Acts xxvii, 16. The Carlovingian origin of the well-known tessellated mosaic ornamentation so popular with the Roman artists of the XII and XIII centuries, was suggested by Comm. de Rossi; this being founded on the monument of Gero, Archbishop of Cologne (†976). He also made several reports on recent excavations in the Roman catacombs, especially in those of Priscilla, Callixtus and Domitilla. To the latter a new entrance has been discovered, leading to a section of the necropolis that may more properly be termed *cæmeterium Basilei*. Dr. Müller gave a detailed account of an interesting Jewish cemetery recently discovered near the Via Appia-Pignattelli. In the suburbs of Mitrovitz, the ancient Sirmium, the discovery has recently been made of a large open-air Christian necropolis, of which a description is given by the Abbé Hytrek.—G. B. DE ROSSI, *The cemetery of St. Syneros at Sirmium.* Publication and commentary of two of the inscriptions found in this important Christian open-air cemetery, which prove the principal martyr revered there to be S. Syneros who was martyred under Diocletian: (1) *ego aurelia. aminia. po|sui titvlvm viro meo|fl̄l̄ sancto ex n. iov. prtec|benemeritvs qvi vixit|ann. pl. m. l. qvi est defvnc|tvs civit. aqvileia titv-*

LVM|POSVIT AD BEATV SYNEROTI MA|RTVRE ET INFANE (*sic*) FILIAM|
 SVAM NOMINE VRSICINA|QVI VIXIT ANNIS .N. III. (2) EGO ARTEMIDORA
 FEL|CI VIVA ME MEMORI|AM AD DOMNVM|SYNEROTEM INTE|RANTEM AD
 DEXTE|RAM INTER FORTVNA|TANEM ET DESIDERIVM.—G. B. DE ROSSI,
*Discovery of an historical Crypt in the cemetery of Maximus ad Sanctam
 Felicitatem on the Via Salaria Nuova.* Report on the discovery of the
 crypt of S. Felicita with its frescos of this saint and her seven sons. This
 has been already noticed in the *News* on p. 93 of vol. II (cf. *Nuova Anto-
 logia*, Feb. I, 1886). The present paper contains: (1) an account of dis-
 coveries in the crypt, of which nothing but the bare walls and a fresco
 remain: (2) a notice of a painting representing S. Felicita and her seven
 sons, in an oratory near the baths of Titus (disc. in 1812): both these
 frescos are illustrated in pls. IX-X and XI-XII, the latter being considered
 without any doubt to be earlier and to belong to the V, the latter to the
 VII-VIII century: (3) a comparison of the two paintings, showing quite a
 different order in the arrangement of the figures: (4) the description of
 the crypt, a portion of which was transformed, at the close of the IV cent.,
 into a small basilica divided by columns into three aisles, and in which
 the writer conclusively shows that the body of Silanus, one of the sons of
 Felicita, was buried, and the church consecrated to him. Above ground
 was the oratory of Felicita herself, erected by Pope Boniface I (418-22).
 Finally it is shown that the new discoveries throw no special light on the
 questions raised by the acts of S. Felicita and her sons, acts the genuine-
 ness of which has been a matter of doubt.

A. L. F. JR.

BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1886. March.—
 G. COUSIN, *Inscriptions of Akarnania and Aitolia.* *Akarnania*: 1.
 Treaty of alliance between Rome and the city of Tyrrheion, evidently a
 translation, made in Rome, of a Latin text. The document is dated 94
 B. C. by names of consuls and two praetors. The first known example of
 the custom of dating by consuls and praetors is but slightly anterior: i. e.
 the senatus-consultum of Astypalaia, 105 B. C. In the latter document the
 consuls have no cognomen, while in the former they have. In the senatus-
 consultum of Asklepias (78 B. C.) both consuls and praetors have the cog-
 nomen, thus showing a regular progression. The cause leading to this
 treaty, which gave to Tyrrheion so exceptionally advantageous a position
 in Akarnania, are not known. The inscription shows that M. Heuzey
 was correct in placing the site of Tyrrheion at Hagios Vasilios. 2. List
 of members of a society; fragmentary. 3. Twenty-six short and unimpor-
 tant inscriptions from Akarnania. *Aitolia*: 1. Inscription from Kalydon,
 already published several times, but here fully illustrated: earliest exam-
 ple of the *proemia militaria*, as it dates from Sulla.—M. HOLLEAUX, *Excava-*

tions at the Temple of Apollon Ptoos (contin.). 1. Archaic bronze statuette (pl. ix), quite perfect except loss of feet: inscription on left leg: *Εὐχεΐτίας* (or *Εὐφειτίας*) ἀνέθεκε το(ῖ) Πτοίεο(ι). Date, VI century. Both in type and proportions it bears great resemblance to the statuette of Apollon of Naxos at Berlin. In both, the head is crowned and the arrangement of the plaited hair the same: both show in the artist a scrupulously careful study of nature in details, and good workmanship. II. The second statuette (pl. viii), somewhat oxidized and broken above the ankles, is of rude workmanship and earlier date: VI-VII century. The dedication, inscribed on the front of the body, is thus worded: *Κίδος ἀνέθεκε το πόλλωνι τοῖ Πτοίεῖ.* The forms are heavy and angular, and there is no attempt to indicate, except by engraved lines, the muscles and secondary forms of the body.—P. FOUCART, *Inscription of Rhodos*. The writer has already published a monograph on religious associations among the Greeks. This inscription enables him to study in great detail one of these associations at Rhodos in the II cent. B. C. It gives the names of many members, with very precise information as to their origin, condition, family relations, etc., and throws light on many details of the organization. The majority of members were foreigners, from Alexandria, Antioch, Selge and Soloi, Knidos, Ephesos, Chios, Kyzikos, Symbra, Amphipolis, Lysimachia, Tenos, Hermione. This gives to this society a character different from those of the Peiraieus and Delos, in many of which the members have a common origin and have for main object the worship of a national divinity. This Rhodian society was founded by Nikasion and divided into three tribes, as in the Dorian cities. The inscription contains a list of victors at games celebrated by this society.—E. POTTIER, *Excavations in the necropolis of Myrina*. Remarks on a collection of knuckle-bones with marks and inscriptions, found at Myrina, in connection with their use in games of chance.—M. HOLLEAUX and P. PARIS, *Inscriptions of Oenoanda*. The Turkish village of Urludja was first identified by Spratt and Forbes (*Travels in Lycia*, p. 172) as the site of Oenoanda, in Lykia. The inscriptions here published not only confirm this, but show that on the same site was the city of Termessos *πρὸς Θινοάνδοις*. 2. Shows that Licinius Mutianus, the friend of Vespasian, was governor of Lykia under Nero (c. 57). 12 other inscriptions are published.—R. DARESTE, *Inscription of Kalymna*. This inscription from the temple of Apollon at Kalymna was first published by Mr. Newton in 1883 (*Greek Insc. of Br. Mus.* vol. II): it is here commented and a translation offered. Its chief interest is in its legal aspect. Two citizens of Kos, Pausimachos and Hippokrates, probably bankers, made a loan to the city of Kalymna, the reimbursement of which was extremely slow, not being completed until the time of Kleophantos, grandson of Hippokrates. Persons representing the family of Pausimachos, the other and larger creditor,

brought a suit, judged before the strategoi of Knidos, against the city of Kalymna, for paying the entire debt to the other party. Their suit was rejected by 126 against 78. The oaths taken by the judges, and by the contending parties are of special interest. To be noticed are the regulations concerning documents to be brought forward, written depositions, the time allowed each for discussion, the pleaders, the witnesses *in praesentia aut absentia*, safe-conducts, and cross-examinations.

April.—F. DURRBACH and G. RADET, *Inscriptions of Peraea Rhodiorum*. Long before the Rhodians received Lykia and Karia from the Romans in 189 B. C. they had sovereignty over a strip of territory between these provinces, called the Rhodian Peraea (ἡ περαιὰ τῶν Ῥοδίων). It included such cities as Daidala, Kalynda, Pisilis, Kaunos, Physkos and Phoinix. The inscriptions here published come from the small peninsula opposite Rhodos now called *Darakia*, which forms the S. W. extremity of the Peraea. The sites of Phoinix (mod. *Phenikeh*) and Elaioussa (mod. *Alessa*) are identified, and the former proved to be a large city with an akropolis. No. 1 is a dedication, during the III cent. B. C., to "all the gods" by a prytanis and priests and hierophants of various sanctuaries. Athana and Zeus Polieus, Aphrodite, Asklapios, Sarapis are the divinities worshipped, and these were also worshipped at Rhodos. 2. This inscription, also referred to the same period in the III cent., is a list of contributions, suggested by a popular decree, for the construction of a temple to Dionysos: a complete list of the names of donators with the respective sum opposite each one: one Mnasagoras gave the land for the temple and temenos. This proves that, besides the above-mentioned divinities, Dionysos was worshipped in the Peraea, while another inscription (4) adds Apollon to the list. No. 6 is in honor of a benefactor of a society for the worship of Adonis. In No. 7 the community of a *χοῖνα* decrees honors and a crown to a magistrate, Philoumenos. It shows that the Rhodian *χοῖναι*,—which were subdivisions of a city, grouped by a common worship, and distributed according to territorial divisions,—existed up to a late date.—M. HOLLEAUX, *Excavations at the temple of Apollon Ptoos* (contin.). Archaic torso, of Parian marble, reproduced on pl. VI: the head and greater part of arms are broken away, as well as front of legs. On each thigh was an inscription, of which only the beginning remains. The first is thus restored: Ἥθίας ὄχραιφ[ις] καὶ Ἀσχρίον ἀν[ε]θ[έ]ταν. In the second, the epithet [ἀργυ]ροτόχοι must be a qualificative of Apollon. The two inscriptions formed but one dedication, which cannot be earlier than the middle of the V cent. B. C. There is every reason to assign this statue to the second and transitional series of "Apollon" figures: the facts of its discovery in the temenos of Apollon and its dedication, certify to its being a representation of the god. It is to be

compared to the bronze Apollon of Piombino (Louvre) and the marble Strangford Apollon (Brit. Mus.). The writer conjectures that all may be derived from the Apollon of Kanachos (Paus. ix, 10. 2).—M. CLERC, *The ruins of Aigai in Aiolis*. In the light of the more recent discoveries at Nimrûd-Kalessi made by the German archæologists Bohn and Fabricius (cf. Reinach in *Rev. Arch.* 1886, p. 161; JOURNAL, II, p. 214) and by Hamdi-Bey and M. Baltazzi, it is interesting to read this somewhat delayed account of the excavations undertaken here in 1882 by M. Clerc, a member of the French School at Athens, excavations of which full advantage could not be taken owing to the absence of architect and draughtsman. This paper does not touch upon the finds in the necropolis, which will form the subject of a subsequent paper, but only on those within the city limits. The acropolis is the most important of the ruins explored by M. Clerc. It was apparently rebuilt at several periods, and only small traces remain of the original Greek construction. There are two distinct concentric lines of walls: the first, often rebuilt, but with traces of Hellenic construction; the second, inner line, is evidently posterior to even the latest parts of the first. Within these walls was a large building of uncertain use with a complicated series of vaulted passages which, though formed of regular round-headed arches with voussoirs, show great inexperience. They may have served to join the walls to the akropolis. At the summit of the akropolis-hill are numerous ruins, the most important being a fortress-like monument, whose main front, well-preserved throughout its entire length of 82 met., rises to a height of 14 metres in the central section. The entire building is in the form of a rectangle, whose small sides are 28 met. long. The construction is regular and in the original state (dating according to Bohn and Fabricius from the time of the kings of Pergamon). The interior is divided into two parts by a wall 0.88m. high, each part being subdivided into sixteen nearly equal sections. On the front are twelve doors each opening into a chamber. These doors are trapezoidal in shape, and each has a window of similar shape close to the left, with a common lintel. The building was in several stories, but these have fallen in, and the chambers are filled in with débris to a height of six metres. Doric and Ionic columns and capitals have been found: also an unchannelled column, and one with wide and flat channels. The exterior of this building has a military aspect, but the small interior chambers, and the absence of convenient communication between them, contradict this theory. M. Clerc is disposed to consider it "a construction or reconstruction of the Roman imperial period." At about an hour's distance from Nimrûd-Kalessi on the rt. bank of the Kodja-Tchaï is an isolated ruin called by the natives Tchaï-Capou and identified by M. Clerc as the temple of Apollon Chrestérios from an inscription which mentions

P. Servilius Isauricus proconsul of Asia 46-44 B. C. The identification of Aigai with Nimrûd-Kalessi is made from topographical as well as numismatic reasons.—S. REINACH, *Engraved handle of a strigil found at Myrina*. Garrucci published in 1866 the only three strigils bearing figures on their handles that were then known. Some others with sculptured handles were found, especially at Palestrina, but only one with engraved handle has been found in Greece (Varvakeion Museum: Collignon, *Manuel*, p. 352, fig. 138). The strigil here published is the first one with engraved handle found in Asia Minor. It is in the Louvre. The figure represented is a youthful Hermes, with the petasos and holding a staff, standing on an Ionic column. The exquisite drawing recalls that of the best Greek mirrors.—CH. DIEHL and G. COUSIN, *Inscriptions of Alabanda in Karia*. The inscriptions hitherto known, coming from this source, have been few and unimportant. Those here published come from the villages of the Tchinar-tchaï plain. 1. Honorary decree, probably of city of Alabanda. The person honored devoted his fortune largely to public benefactions, and was twice ambassador to Rome and once to a king not mentioned. This document indicates the period of the war with Antiochos when Alabanda wished to strengthen its alliance with Rome. 2. Inscription to M. Antonius Meleagros. 4. List of honors conferred on Aristolaos of Alabanda. 5. Similar inscription: name unknown.—E. POTTIER, *Excavations in the necropolis of Myrina* (contin.) (pl. XIV). Illustration of three terracotta groups representing the funerary banquet and a nuptial scene. After a short summary recapitulating the varied and contradictory opinions of archæologists as to the significance of this scene, M. Pottier proceeds to describe the groups here illustrated, considering them to represent the deceased heroized. In the two minor groups is a man extended on a couch, embracing his wife seated by him, and holding in his left hand a kantharos: the central group contains two reclining male figures, crowned, and holding a phialê, while a seated and crowned female figure plays on a triangular lyre. This treatment is rare in the terracottas. The monument on the lower part of pl. XIV is the largest, most perfect and important work found at Myrina. Broken into many pieces it has been carefully reconstituted. This charming group evidently represents a marriage scene, probably the episode of the ἀνακάλυψις or “unveiling,” treated with great delicacy. The figures are both youthful, the male being only partially, the female entirely, draped; still, it is but another form of the funerary banquet to which a conjugal character is given.—MISCELLANIES. MICHEL ΠΑΛΗΣ KONSTANTINOS, *Inscription from Tralleis*. It gives the name of the sculptor Philotechnos of Samos of the II cent. B. C., known from two other inscriptions of Samos and Delos.—S. REINACH, *A Jewish Synagogue at Phokaia*. An inscription from Pho-

kaia is important for a knowledge of the form and construction of the Jewish synagogues. It reads: *Τάτιον Στράτωνος τοῦ Ἐν-|πέδωνος τὸν οἶκον καὶ τὸν πε-|ρίβολον τοῦ ὑπαίθρου κατασκευ-|άσασα ἐκ τῶ[ν ἰδ]ίων|ἐχαρίσατο τ[οῖς] Ἰου-|δαίοις.* | *Ἡ συναγωγὴ ἐ[τερίμῃ]σεν τῶν Ἰουδαίων Τάτιον Σ[τράτ]ωνος τοῦ Ἐνπέ-|δωνος χρυσῶ στεφάνῳ|καὶ προεδρίᾳ.* "Tation, daughter of Straton son of Empedon, having built, at her cost, the hall of the temple and the peribolos of the hypaithron, donates it to the Jews. The synagogue of the Jews has honored Tation, daughter of Straton son of Empedon, with a gold crown and the privilege of proëdria." The existence of a Jewish colony at old Phokaia, the metropolis of Marseilles, was not known. The organization of Jewish society seems to have been modelled on that of the Greek cities. This inscription is a new proof of the fact: it is the first Jewish text mentioning the privilege of proëdria = *πρωτοκαθεδρία* which gave her a seat on the bench of honor. Here we have the only known precise information on the construction of the Judeo-Greek synagogue. First comes the temple, *οἶκος*; then, in front of it the colonnade (*περίβολος*) surrounding the open court (*ὑπαίθρου*). Compare this with the arrangement of the early Christian basilica, as represented by that built at Tyre by Paulinus (313-22) and described by Eusebios. The arrangement is identical. Compare with this the arrangement of the private basilicas and that of the Greco-Roman house. This comparison throws light on the origin of the Christian basilica.—*Epigraphic Miscellanies.*

May-Nov.—GEORGES PERROT, *Note on some poniards from Mykenai.* Reproduction in three finely colored plates of five of the best preserved of these poniards, previously only imperfectly illustrated (cf. *Αθήναιον*, t. IX, p. 162; x, p. 309: *Mittheil. d. k. d. Inst.* t. VII, p. 241). These works of primitive art, though discovered by Schliemann in the tombs of Mykenai, were not cleaned and their ornamentation brought to light until lately by M. Koumanoudes (cf. *News of JOURNAL*, I, p. 231; *Revue Arch.*, 1884, II, p. 109). Some of the poniard-blades are simply of bronze ornamented with animals in relief: the majority are composed of three pieces of metal, —the body of the blade and two gold or bronze plaques, inserted on either side, on which all the decoration is placed. The figures are in one instance (pl. III, fig. 6) in relief, usually flat, and formed of sheets of gold or electrum of varied tints. The forms and other details are indicated by outline with the point. Nearly 150 fragments of swords and poinards were found in the tombs of Mykenai, mostly ruined by oxidation. Cf., for similar technic, a vase from Mykenai (*Mittheil.* VIII, p. 1) and a sword-blade from Thera (*Mém. des Antiq. du Nord*, 1880, pl. VIII, p. 346). The slenderness of the figures, the selection and execution of the animals, the subjects chosen, all seem to M. Perrot to point back to Egypt as the source of the art which produced these works: this art was perhaps that of the

Phoinikians, at a time (XII–XI cent. B. C.) previous to any Assyrian influence over that maritime people. The execution itself is probably Phoinikian, possibly Mykenanian.—P. PARIS, *Inscriptions of Elateia*. Excavations on this site have not brought to light any of the monuments mentioned by Pausanias, but a number of inscriptions. 1. An archaic epitaph (?). 2–5. Four decrees dating probably between 223 and 197 B. C.; two being from the Phokian confederacy, two from the people of Elateia. 6–8. Other decrees of proxeny of later date, one in honor of the physician Asklepiosdoros. 9. A *στοιχηδόν* inscription on base of a group of statues. It is a dedication to Poseidon of statues of national protecting demi-gods, whose names are not mentioned. M. Paris suggests that the occasion for the erection of these statues may have been the famous victory of the Phokians over the Thessalian invaders, before the Median invasion (Paus. II, 4.3, 29.3; X, 1.1, 4.10, 32.10). The archaic pointed Ω may be a reminiscence of the original inscription of which this may be a copy. 10. Dedication of a statue in honor of Lucius Cornelius Sulla Faustus, son of the Dictator, whose title of pro-prætor is here given for the first time. 11. On the base of a statue of Hadrian. Among the following inscriptions are four acts of enfranchisement, already published by Curtius (*Anecdota Delphica*) and of which a more correct text is given.—S. REINACH, *Six statuettes from Myrina*. On plates XI and XIV six figures are illustrated, of which two are replicas of famous statues, and the others are interesting examples of genre sculpture. (1) A child, naked, with a chlamys over his r. shoulder, holds a comic mask in his r. hand. The hair is interwoven with the vine and ends in a flat plait that falls on the shoulder—a variety of the *krobilos* head-dress. (2) A small Herakles standing by a *hermidion* with female head; it is evidently moulded from a bronze. (3) Eros with the attributes of Herakles: the wings are broken off. (4) A child playing with a bird to which it offers a bunch of grapes. (5) A female dancer entirely draped, with left arm concealed under the drapery which is held with the right hand: a peculiarity is that the head is that of an old woman (cf. Heydemann, *Die verhüllte Tänzerin*, 1879): the type appears to be borrowed from painting. (6) Reproduction of the type of an athlete by Myron, of which a number of copies in marble and bronze are known (cf. Brunn, *Annali*, 1879, p. 201; *Beschr. d. Glypt.* 4 ed. p. 213; Kekulé, *Ueber d. Kopf d. Praxitel. Hermes*, 1882), the best being at Munich. The imitation from Myron if direct would be unique in Asia Minor terracottas: it probably came through a Praxitelean adaptation.—MICHEL CLERC, *Inscriptions of Thyatira and neighborhood*. Publication of 31 inscriptions. 2. Inscription in honor of L. Licinius Lucullus quaestor and proquaestor in Asia from 88 to 80. 3. Letter of the proconsul P. Cornelius Scipio to the city of Thyatira: confirming Waddington's opinion that he was placed

over Asia. He was consul in 16 B. C. 8. Inscription of Menelaos who is here related to have given hospitality to the emperor Marcus Aurelius Antoninus, who might be either Marcus Aurelius, Commodus or Caracalla. It would seem to be the latter whose visit to Asia Minor took place in 214 and 215. 26. Inscription of importance for the date of the proconsul Marius Maximus, who commanded troops besieging Byzantium from 193 to 196, took part in 197 at battle of Lyon, was consul suffectus in 197 or 198, legate propraetor of Germania Inf., Belgium and Coelo Syria between 198 and 209, urban prefect in 217, and consul for the second time in 223. The inscription was erected either under Heliogabalus (218-22) or Alexander Severus (222-35); and it proves that M. Waddington was right in placing the two years of his proconsulate in Asia between 214 and 216, as his first year corresponded to the sojourn of Caracalla at Thyatira.—CH. DIEHL and G. COUSIN, *Unknown cities of the Ceramic gulf, Kedreai and Idyma*. On the E. side of a small island, now called *Seir-oglou*, were found antique ruins of considerable extent, on a hill joined to a low plain covering the W. side of the island. The city was surrounded by a wall, and on the N. side is a perfectly-preserved theatre of considerable size. Other ruins were found of the agora (?), a Doric temple, etc. One of the three inscriptions found shows the name of the city to be *Κεδρεαί*, an ancient city mentioned among the cities of Karia by Hekataios of Miletos, as early as the VI, and a tributary of Athens in the V, century. The second inscription commemorates the dedication of a statue in the temple of Athena by the son of Kleipidas: the third is set up by the association of the Dioskourists, or worshippers of the Dioskouroi, and the statue was by the Rhodian artist Simias, son of Pythokritos, hitherto unknown, but whose father is probably identical with the Rhodian sculptor of the middle of the II cent., Pythokritos son of Timocharis. Bargasa, which with Keramos is the only city mentioned by Strabo on the Ceramic Gulf between Knidos and Halikarnassos, has been placed at Djowa near the coast, where there are still many ruins. This is now proved to be a mistake by the discovery of an inscription there which shows that the ancient city occupying this site was Idyma, mentioned by Stephanos of Byzantium among the cities of Karia: it was also a tributary of Athens.—F. DURRBACH, *Inscriptions of Larissa*. These 13 inscriptions come from the Turkish cemeteries of the city. 1. A very defaced and much mutilated text engraved on a marble stele. The preamble is interesting because it is the first known document emanating from the Thessalian league, though several exist headed by the name of the strategos: these magistrates were instituted in 196 B. C., and this one is posterior to 179. The second magistrate mentioned, the *hipparchos*, had not before been known. The question involved seems to be a dispute between two cities of the confederacy between which the city of Mylasa is requested to

intervene as arbitrator. The inscription also proves that the archives of the confederacy (κοινόν) were deposited at Larissa; in this case in the temple of Zeus Eleutherios. 2. An inscription already published (*Mittheil.* VIII, p. 112, No. 1; Collitz, *Dialekt Inschrift.* No. 1286), but of which a better copy is given. 3. This is on a marble stele with an agonistic inscription similar to that published in *Mém. de l'Acad. des Ins.* t. XXVI, pt. II, p. 43 sqq. (cf. another in *Arch. des Missions*, 1876, p. 309 sqq.). The date is end of I or beg. of II cent. of our era. The list of games is long and of great interest, including many rare or new terms: bull-fights, literary contests, προσδρομή, torch-light race or procession, etc., are among the entertainments.—**MISCELLANIES.** P. F., Publication of two fragments: the first is of a decree of end of IV cent. voted by Salamis to a benefactor: the second enumerates payments made for work executed in various public buildings, including the Odeon and the Parthenon, which would have been of great interest if less fragmentary.—*Epigraphica.* A. L. FROTHINGHAM, JR.

BULLETIN MONUMENTAL. 1885. **Sept.-Oct.**—A. DE BARTHÉLEMY, *The reliquary of Saint Tudual at Laval* (plate). The reliquary of silver gilt, probably given to the church by Anne de Laval (mid. XV), was destroyed in 1790; but the small ivory box containing the relics, and given probably at the same time, was preserved and is here illustrated. It is of Persian origin, and is ornamented with hunting scenes.—P. DE FONTENILLES, *The Tomb of St. Peter Martyr of Verona, at the church of S. Eustorgio in Milan* (end).—L. BRUGUIER-ROURE, *The Mutilations of the church of the St. Esprit at Pont-Saint-Esprit.*—DELORT, *A new Sepulchral cippus with an inscription and a half-figure, found at Auxerre* (plate). The inscription is simply, APINVLA · SOLINI · FILIA. The D. M. show it to be pagan = Gallo-Roman.—ABBÉ PORÉE, *The Hercules of Thil (Eure)* (plate). This statuette was found used as material in the XVII-cent. castle of Thil. The writer is in doubt whether it belongs to Gallo-Roman art or to the Renaissance.—H. JADART, *The house of Dom Mabillon and his monument in the church of Saint-Pierremont* (Ardennes).—B. DE RIVIÈRES, *Horat inscriptions and devices* (end).

Nov.-Dec.—CANON DEHAISNES, *The processes of the primitive Flemish School and oil painting.* This is an extract from a work soon to appear in three 4to volumes, entitled *Histoire de l'Art dans la Flandre, l'Artois et le Hainaut, avant le XV^e siècle.* The remaining works of the primitive Flemish school have preserved their tone better than most paintings but a half-century old, and this paper seeks for the causes of this perfection in the materials used by these early painters. The writer proves, from documentary evidence, oil painting to have been in general use for a full century before the Van Eycks [citation from *Liber diversarum arcium* of

xiv cent.]. The documents brought forward to prove this are numerous and convincing. Though refusing the invention to John Van Eyck, in opposition to Vasari and many modern writers, the author considers him to have introduced certain improvements.—F. DE MÉLY, *The reliquary of Saint Tugual at Chartres*. Critical notes on this reliquary and the notices that remain of it. Completion to information given in the previous number by M. de Barthélemy.—B. BERNARD, *Saint-Lizier: paintings, coffer and sarcophagus*. Drawings, accompanied by a descriptive text, of these works of art still remaining in the old cathedral of Saint-Lizier.—E. LEFÈVRE-PONTALIS, *The baptismal fonts of Urcel and Laffaux (Aisne)*. Publication of two fine Romanesque fonts the like of which are very rare in the North of France. That of Urcel is composed of a column flanked with four engaged colonnettes, standing on a high square base. That of Laffaux is very similar, except that it is more ornate and the four colonnettes instead of being engaged are separate, though the bases join: the latter especially is of remarkable elegance and executed probably c. 1160.—Comte DE MARSY, *Archæological courses in the Great Seminaries, and the preservation of works of art in religious buildings*. This address upholds the foundation, in all the diocesan seminaries where such do not already exist, of courses of instruction in Christian archæology; brings out the close relation existing between religion and the works of art which it inspired; and shows the necessity for the clergy to know something of architectural styles, in view of restorations, and of the value of early church furniture, in consequence of the bold attempts of antiquity-hunters. M. de Marsy's views were fully adopted by the *Congrès des Catholiques du Nord* in an interesting and detailed series of resolutions.

1886. Jan.-Feb.—Comte DE MARSY, *Notice on the Société Française d'Archéologie*. An account of its foundation by M. de Caumont in 1834, of its organization, scope and objects, and of the work it has performed during the fifty years of its existence.—A. DE DION, *The date of the church of Saint-Germer de Flay (Oise)*. This important example of transitional Romanesque has been often studied, but no accord has been reached, among archæologists, as to its date; some of lesser authority have fixed it between 1030 and 1060 for textual reasons, but Boeswilwald, Viollet-le-Duc, de Laurière and others place it in the XII century. In this paper M. de Dion asserts, (1) that the church was built between 1035 and 1058, (2) that the purely Romanesque parts of the church date from this time or a little later, but in no case from the middle of the XII cent., (3) that the Gothic portions added to replace the roof by vaults, and involving the reconstruction of the arcades and the vaults of the aisles, took place in the middle of the XII century.—E. LEFÈVRE-PONTALIS, *New study on the date of the church of Saint-Germer: Answer to M. de Dion*. In the *Biblio-*

thèque de l'Ecole des Chartes (t. XLVI, 1885, p. 475) the writer published a full monograph on this church, to oppose which was the main object of the preceding article by M. de Dion. M. Lefèvre-Pontalis, while not repeating his former thesis, shows in this paper that the arguments advanced against him by M. de Dion arise from a lack of acquaintance with the monuments of the province, which show that the architects of this region long used simultaneously the round and pointed arch before they decided to systematically adopt the Gothic style. The writer's exposition of the architectural peculiarities of the important group of churches in the Beauvaisis and the Soissonnais are luminous and complete.—LÉON GERMAIN, *The tomb of Isabelle de Musset, wife of Gilles de Busleyden at Marville* (Meuse) (pl.). In the remarkable cemetery of Marville, is the chapel of St. Hilary, whose foundation dates back to the beginnings of Christianity in this region. Among the important monuments which it contains, there is one belonging to the late Gothic period with traces of the early Renaissance, which has hitherto remained anonymous. The writer has succeeded in identifying it by means of its two coats of arms. Gilles de Busleyden married Isabelle de Musset in 1455, and she died in 1506. The defunct is represented reclining with her feet resting on a lion, and holding a rosary in her joined hands. In four late-Gothic niches, two on each side, are small figures of St. Christopher, St. Gilles, St. Jerome and the archangel Michael. The writer considers the tomb to belong to the "Barrois" school of sculpture (Bar-le-Duc).—J. DE LAURIÈRE, *Archæological tour in the Val d'Aran*. This province, though on the French slope of the Pyrenees has always belonged to Spain. The principal castle of this district was that of Castelléon, unfortunately destroyed: two of its monuments remain and are described.

March-April.—J. DE LAURIÈRE, *Archæological tour in the Val d'Aran* (contin.). At Salardu, the church preserves a Romanesque south-wall with portal: here and in other churches in the Pyrenees we often find the monogram of Christ X with the A and Ω : the summits of the X are also curved so as to form a P. The construction of the church belongs to the end of the XII or beg. of the XIII century. The most interesting work of art it contains, is the *Santo-Christo*, a crucifix of wood (c. 1200) of good art, which is one of the most interesting known examples. A jubilee in its honor was established in 1316. Uña has a castle of the XVI and a church of the XII century, and Trédos a fine church of the same date. This latter church possesses a remarkably beautiful processional cross in silver gilt of the beg. of the XVI cent.—HENRI THÉDENAT, *Two children's masks of the Roman period found at Lyon and Paris*. 1. In the tomb of a ten-year old girl, Claudia Victoria, discovered at Lyon in 1874, was found a mask of her taken after death (pl.). This goes to prove that the ancients

were in reality acquainted with the use of plaster-casting. It was probably taken by the child's mother as a memento, and afterwards placed in the tomb. As a side issue, the subject of wax portraits is discussed. II. At Paris, in 1878, in the necropolis found on the site of the Marché du Port-Royal there came to light a sarcophagus containing the body of a little child: by a singular chance, when, in the Roman period, the burial took place, some of the fresh plaster which was to cement the cover fell on to the child's face and produced a natural cast, giving quite a good portrait (pl.).—LOUIS COURAJOD, *The Révoil Collection in the Louvre*. Pierre Révoil, a French painter of little merit at the beginning of this century, made for his own use a collection of monuments of considerable value, already famous in 1811. It was purchased for the State in 1828, and an interesting letter of Comte de Clarac regarding its purchase, and giving a detailed description, is published. It is followed by several letters interchanged on the subject between the collector and Comte de Forbin, director of the Royal Museums, and between the latter and M. de la Rochefoucauld and M. Artaud, the royal commissioner.—J. DE BAYE, *The torques was worn among the Gauls by men*. The collar or torques has been attributed exclusively to distinguished warriors among the Gauls: lately some archæologists considered its use to belong to women only. The writer undertakes to show that its use was common to both sexes, and finds many texts as well as monuments that support his theory: it is especially clear that the *torques* was worn by warriors.

May-June.—E. MÜNTZ, *Portable Byzantine mosaics*. These small mosaic-tablets are a specialty of Eastern art, and were highly prized as devotional pictures. Very few have been preserved, and these date, in the writer's opinion, from the XII and XIII centuries. Two only of them were known to Unger, three to Labarte, but the present notice describes fifteen: which are preserved in the Louvre (2); in the Vatican Museum and the Palazzo Borghese at Rome; at S. Marco and S. Maria della Salute in Venice; at the *Opera del Duomo* in Florence (2); at Donauwerth and Burtscheid in Germany; in the South Kensington Museum; at Chimay, Belgium; in the Basilewsky Collection at St. Petersburg (2); and at Mt. Athos (Vatopedi). The material workmanship of these tablets is of the most exquisite and minute description, and in the two in the *Opera del Duomo* at Florence, the separate cubes, of glass, composition, marble and metal, can hardly be discerned by the naked eye. A heliotype plate reproduces the circular tablet of the Louvre which represents St. George killing the dragon, one of the latest of the series, and probably attributable to the XIV century. Though but few have been preserved, there existed a large number in the private and public collections of Italy at the time of the Renaissance. M. Müntz publishes extracts from inventories of the

collections of Card. Barbo, afterward Paul II (23 examples), of Card. Bessarion (seven), of Lorenzo de' Medici (seven); showing that these works were highly prized.—H. JADART, *The Abbey of Hautvillers (Marne) and its monuments*. Of this early foundation there remain but a few vestiges of the monastic buildings, but the church, though much ruined by restorations, retains a considerable portion of its early structure: *e. g.* the main portal, the two side-walls with their round-headed windows, and the lower part of the tower on the S. of the apse belong to the XII cent. There are no tombs existing that date further back than the XVI cent.—L. COURAJOD, *The Révoil Collection at the Louvre*. This second article gives in full the catalogue of this collection under the headings of, (1) offensive and defensive arms; (2) furniture; (3) coffers; (4) vases; (5) faïence dishes; (6) utensils for private use; (7) ladies' toilet articles; (8) jewels and *pietre dure*; (9) clock-work; (10) ancient enamels; (11) later enamels; (12) portraits and paintings; (13) miniatures and drawings; (14) glass-painting; (15) statuettes; (16) bronze busts; (17) bronze medallions; (18) silver medallions; (19) works in ivory; (20) musical instruments; (21) bronze seals; (22) locks, knockers, etc.; (23) crosiers; (24) ancient stuffs; (25) wood-sculptures, etc.—P. CHÂRDIN, *Collection of heraldic paintings and sculptures* (contin.). Monograph on the arms of the cathedral of Tréguier, including information on the church itself. A. L. F. JR.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1885. No. 4.—P. KABBADIAS, *Inscriptions from Epidauros*. The first four inscriptions (Nos. 88–91) were originally placed in an *exedra* built by one Sodamos and his wife Laphante in commemoration of themselves and their family. These inscriptions, together with Nos. 14 (*Eφ.* 1883, p. 31) and 75 (*Eφ.* 1884, p. 29), give the genealogy of the family for five generations. Nos. 92 and 93 are cut upon a rectangular pedestal. The original dedication was replaced in late Roman times by one to Thiasos, son of Aristodamos, but the original artist's inscription 'Αθηνογένης 'Αριστομένους, Λαβρέας Δαμοπείδους 'Αργεῖοι ἐποίησαν was left (cf. *Eφ.* 1883, p. 153, No. 52; Löwy, *Inscripfen griech. Bildhauer*, No. 269). No. 94, cut upon a rectangular pedestal, tells in three hexameters that Drymos, son of Theodoros, an Argive, brought the news of an Olympic contest to Epidauros, running thither on the very day of the contest. The date given is "Alexandrian times." No. 95 gives the names of two Athenian artists, Nikomenes and Timostratos, who flourished apparently in the IV cent. B. C. (cf. Löwy, *Ins. gr. Bild.* No. 131, a). Of the original dedication only τὸ κοίλον remains. The name 'Απία 'Αριστίππου was added later. No. 96 tells us that Olympias and Olympiodoros and Nikis dedicated to Apollon and Asklepios a statue of their

father Nikatas, son of Nikatas, of Hermione. No. 97 tells of a votive offering to Athena Polias dedicated in consequence of a vision by Dadouchos priest of Asklepios Soter. No. 98 reads: *To Artemis Orthia, Dionysios* (dedicated this) *in consequence of a vision*. The same person, apparently, dedicated to Apollon Orthios the offering mentioned in No. 28 (*Eφ.* 1883, p. 89). No. 99 records a dedication to Helios and the Dioskouroi made in consequence of a vision by Secundus Pomponius Hilarius. No. 100, cut upon an Ionic epistyle, records a dedication to Asklepios by Aristarchos, son of Erginos. The date suggested is "Alexandrian times." No. 101 records upon a plate of bronze a dedication to Asklepios by Kallistratos the cook. The letters are archaic. The Λ of $\Lambda\sigma\kappa\lambda\alpha\pi\iota\tilde{\omega}$ is wanting. No. 102 (figure in the text) is a marble tablet upon which are represented two human ears. Below is the inscription: *Cutius has auris gallus tibi uouerat olim | Phoebigena, et posuit sanus ab auriculis*.—E. LOEWY, *Artists' Inscription from Atalanta*. An inscription is published giving the names of two Theban artists, Stroton and Polynikos. The form of the letters is that of the IV cent. B. C. The inscription is cut upon two stones which together formed an arc-shaped pedestal. Upon this once stood two figures.—S. A. KOUMANOUDES, *Inscriptions from the Excavations in the Market-place at Athens* (inserted plate, and 3 figs.). Eleven inscriptions are published, which were found on the site of the bazaar lately destroyed by fire. No. 1 is in honor of T. C. C. A. Germanicus Imp., Savior of the world: the date is the 4th generalship of Tiberius Claudius Novius. No. 2, and apparently No. 3, is an honorary inscription to the Emperor Hadrian. Nos. 4 and 5 appear to be fragments of honorary decrees. No. 6 consists of five wretched distichs engraved upon a fluted drum of a Doric column. The Kekropidai and Dysikles had set up a statue of P. Erennios Dexippos, a man of note in the III cent. A. D. No. 7 is a fragment of a dedication by a priestess Pomponia Clara. No. 8 consists of three small fragments of a decree of the V cent. B. C. relating to a temple of the Dioskouroi. A fourth fragment is published *C. I. A.* I, No. 34. No. 9 is a new publication of *C. I. G.* I, 226, *b* (Add. p. 909). The stone, which had disappeared, has come to light again. The name of the archon is without doubt Charias, not Chabrias. In the list of archons the name Chabrias appears for the year 415 B. C. Perhaps this inscription gives the true reading. No. 10 (2 figs.) consists of two fragments of inscriptions, which the editor believes were part of the original laws of Solon, or a copy of them in stone. No words can be read upon the stone, but their peculiar shape leads the editor to reconstruct the $\alpha\zeta\omicron\nu\epsilon\varsigma$ of Solon (cf. Harpokrat. s. v. δ $\chi\acute{\alpha}\tau\omega\theta\epsilon\nu$ $\nu\acute{o}\mu\omicron\varsigma$). No. 11 (facsimile) is similar to an inscription published in *Eφ.* 1885, p. 168. A similar inscription is given in small text.—CHR. D. TSOUNTAS, *Krater from the Akropolis* (pls. 11 and

12). On the front of this vase is represented Theseus killing the Minotaur in the presence of Ariadne and Minos. Theseus has seized the Minotaur by the horn, and is about to dispatch him with his sword: Ariadne stands ready with a garland to crown the victor. An Ionic column at each side of the picture shows that the combat takes place within the labyrinth. On the other side of the vase are Orneus, Pallas, Nisos and Lykos as spectators of the combat. Each figure has its inscription. The krater dates before the eastern front of the Parthenon. The figures are red upon a black ground. The place where it was found, the style of the painting, and the forms of the letters fix the date of the work at about 450 B. C. or very little later.—K. D. MYLONAS, *Bronze Satyr in the collection of Johannes Demetrios* (cf. pl. 6). The satyr published in pl. 6 is described and discussed. The right arm below the elbow and the fingers of the left hand are wanting. These parts are restored to correspond to the Naples satyr (*Mus. Borb.* ix, pl. 42 = Clarac, pl. 717, No. 1715 A). The supplementary plate gives drawings of the Naples satyr and the new satyr with restorations. The common prototype of these two works is referred to the age of Lysippos, and it is suggested that Lysippos himself may have been the artist (Plin. *H. N.* 35, 64).—P. KABBADIAS, *A Korinthian Capital from the Tholos of Polykleitos* (pl. 10). The capital in question is published and discussed. It differs in some particulars from the conjectural reconstruction made by Dörpfeld (*Πρακτικά*, 1883, pl. 4, No. 2) with the aid of such fragments as had then been found. The Tholos and Theatre of Epidauros are referred to the younger Polykleitos.—K. PURGOLD, *An Archaic Pediment from the Akropolis* (continued from *Ep.* 1884, p. 117). The pediment-relief representing Herakles in combat with the Hydra (*Ep.* 1884, pl. 7) is compared with other representations of the same scene, especially with two vases (Heydemann, *Gr. Vasenb.* vi, 1; *Ep.* 1884, pl. 7, 4). Directly or indirectly, the painters of the vases in question seem to have taken this relief as a model. An illustration in text represents an additional fragment of the Hydra. A discussion of a small fragment of another relief (*Ep.* 1884, pl. 7, No. 2) follows. The opinion is expressed, that this fragment comes from the other pediment of the building to which the first-mentioned relief belonged, and, further, that the scene represented was the combat of Herakles and Triton. The same scene is represented on part of the frieze of Assos, a cut of which is given in the text. Finally, the style and execution of these reliefs are discussed. Of the fragment supposed to represent the combat with Triton so little is preserved that the discussion is confined mainly to the other relief. The ground of this relief was of a yellow color somewhat deeper than the natural color of the stone. The figures were brightly colored, the shades used being darker than the background. The stiffness and heaviness of the forms together

with the ignorance of the laws of rhythm in pedimental composition displayed in this relief show it to be the oldest extant specimen of Attic sculpture. Perhaps the end of the VII cent. B. C. would not be too early a date.—TH. SOPHOULES, *A Korinthian Kylix* (pl. 7). The publication of fragments of a kylix from Korinth leads to some remarks upon Korinthian vase-painting, and especially upon the fixed types or schemata employed by the vase-painters. Upon the base here published is represented a combat of men on foot and in chariots. The lower stripe is occupied by a number of figures dancing, with drinking horns in their hands, about a huge bowl. In the inside of the kylix are two female heads with inscriptions, *Νεβρίς* and *Κλύ(τ)α*.—Z. D. GABALAS, *An Inedited Inscription of Pholegandros*. The inscription reads: *Τειμῆς Σωσιτέλου | τὴν ἰδίαν μητέρα | Πραξιόπων Τειμεως | θυγατέρα, ἦν καὶ | ὁ Δῆμος ἐπειμῆσεν | θεοῖς*. The form *Τειμῆς* and the name *Πραξιόπων* are new.

1886. No. 1.—B. N. STAES, *Musical contest of Apollon with Marsyas* (pl. 1). The painting of one side of a bell-shaped krater from Krete is published. To the left of the centre, beside the trunk of a tree, sits the satyr playing on the double pipe: beside him is a wine-jar. The extreme left of the picture is occupied by Artemis. In front of Marsyas is Athena richly clad, wearing a helmet and the aegis, and carrying a spear. A Nike with a taenia is flying from Marsyas toward Athena. On the extreme right stands Apollon. For comparison, a similar but somewhat simpler representation is published as a supplementary plate (after Lenormant and De Witt, *Élite céramogr.* II. pl. 69). In spite of the central position of Athena, it is maintained that these paintings represent the first scene of the contest between Apollon and Marsyas. On the reverse of the Kretan krater is a satyr between two maenads.—S. A. KOUMANOUDIS, *Inscriptions from the Excavations in the Market-place at Athens* (contin.). Nine inscriptions are published, mostly fragmentary, of late date and small value.—P. KABBADIAS, *Heads from the Figures in the Pediments of the Temple of Athena Alea* (pl. 2). Of the pediment-sculptures of the temple at Tegea only two human heads and the head of the boar are extant. One of the human heads is here published, and the opinion is expressed that it is the head of Atalanta. It consists of two fragments, the face being split from the chin up through the right eye. A helmet or cap like that here represented is not elsewhere given to Atalanta.—D. PHILIOS, *Eleusinian Reliefs* (pl. 3). Two reliefs are published, which were found in the ruins of a small *templum in antis* at Eleusis. No. 1 is well preserved but of poor workmanship. At each end of the relief is a column or anta; above is a cornice representing a roof. At the extreme right a bearded male figure lies on a couch, resting upon his left elbow. He holds a small box in his left hand, while his raised

right hand holds a drinking horn. At his feet sits upon the couch a female figure holding something in her hands. Before these figures is a table upon which are various objects. Above the head of the male is the inscription ΘΕΩΙ; above the female ΘΕΑΙ. To the left of these figures are seated two females: one holds her hand above the head of the other, against whose shoulder a sceptre is leaning. Before these figures is a table with objects upon it similar to those upon the other table. The extreme left is occupied by a large krater beside which stands a naked boy holding a small pitcher. Underneath is the inscription, *Λυσίμαχίδης ἀνέθηκε*. No. 2 is a fragment of a large relief: a female head and a bearded male head are preserved. The figures to which these heads belonged held each a sceptre. Beside the heads are the inscriptions *Πλούτων* and *θεά*. Near the head of Plouton is a torch which was evidently held by another person. The inscription tells that Lakratides, a priest, dedicated the relief. It is conjectured that the temple, in the ruins of which these reliefs were found, was the temple of Plouton.—CHR. D. TSOUNTAS, *Excavations of Tombs at Eretria* (pl. 4). Since last November some 200 tombs have been excavated at Eretria. They are of various epochs from the VI century B. C. down. The various forms of these tombs are described. In them were found many vases, among them thirty white lekythoi (including fragments). Two lekythoi are published. The first is a red-figured lekythos upon which is represented a diskobolos, naked, holding up the diskos in his left hand. His cloak lies beside him on a stool. On the cloak is the artist's name ΔΟΡΙΞ in Attic letters, the sigma being formed of only three lines. The drawing is less careful than that of other vases by *Δοῦρις*. The second vase is a white lekythos. In the centre of the painting is a low stele adorned with bands or fillets in bright red and black. Upon the stele sits in a chair a woman with yellow hair. She is dressed in a bright red cloak trimmed with black. In her hand she holds a cluster of grapes. Before her sits upon the ground (that is upon the top of the stele) a nude yellow-haired youth reaching out for the grapes. These two figures are very small. To the right of the stele stands a woman in a long cloak of bright red. She holds in each hand a dark brown wreath. To the left of the stele stands a youth leaning on a staff. His hair is yellowish brown: he wears a brown cloak. The outlines are drawn in yellow and brown with occasional lines of black.—S. BASES, *Epigraphica*. Remarks on the reading and interpretation of an inscription (*Bull. de Corr. Hellén.* VIII, p. 437) containing a letter of Sulla to the Statonikeans. Also further remarks on the consular letter to the Oropians (*Εφ. Αρχ.* 1884, No. 3).—J. CH. DRAGATSES, *Antiquities of the Peiræus*. 1. A relief representing the sacrifice of a pig to Zeus Meilichios. The party of worshippers consists of a man, two

women, three boys, and a girl. The relief shows traces of red and yellow colors. The inscription reads, *Κρι]τοβόλη Δὲ Μιλυζίω*. Under No. 7 a monument is described which was found near the mouth of the *λιμὴν τῶν Ἀλῶν* at the Peiraeus. The relief represents a half-draped male figure seated in an armchair. The inscription reads *Τυνίας Τόννωνος Τριχορύστος*.

No. 2.—B. I. LEONARDOS, *Inscriptions from the Amphiareion* (contin.). 14. On a square pedestal are the words *Σῶσις ἐποίησε*. This Sosis seems to be identical with the artist named in another inscription (*Bull. de Corr. Hellén.* 1879, p. 444, No. 2; Löwy, *Ins. gr. Bild.* No. 150). 15. On a simple pedestal: a dedication by the Oropians of a statue of Pisis son of Charias to Amphiaraos. 16. On a simple pedestal: Charias son of Neoptolemos, an Athenian, dedicates to Amphiaraos a statue of his father. Praxias son of Lysimachos, an Athenian, was the artist. Both Charias and Praxias were already known; hence the inscription can be assigned to the second half of the IV cent. B. C. 17. Upon a monument of three stones: the Oropians dedicate to Amphiaraos a statue of their patron C. Scribonius Gai f. Curio. The artist was Xenokrates (cf. No. 19). This Scribonius was tribune B. C. 50. Numerous decrees of proxeny are inscribed upon the same monument. 18. On a monument: the people (of the Oropians) set up a statue of M. Agrippa L. f., thrice consul, their benefactor. The artist was Metiochos (cf. Löwy, *Inschr.* No. 342). The date of the monument is between 27 and 12 B. C. A number of decrees of proxeny are on the same monument. 19. The people of the Oropians dedicate to Amphiaraos a statue of Timarchos son of Theodoros. Upon the same stone is a decree of proxeny for Euboulides, son of Kalliades, an Athenian. This decree is of earlier date than the dedication, which seems to have displaced an older inscription. A second fragment of the same monument bears part of an elegiac inscription and the name of an artist,—Xenokrates, an Athenian. 20. The people of the Oropians dedicate to Amphiaraos a statue of Paulla Popillia daughter of Marcus, wife of Gnaeus Piso. Upon the same stone are decrees of proxeny. 21. The people of the Oropians dedicate to Amphiaraos a statue of their patron Gnaeus Calpurnius Gnaei f. Piso. Calpurnius Piso was consul B. C. 61. Upon the same monument are decrees of proxeny. 22. Upon a monument of four stones with cornice and ornamental base is a dedication to Amphiaraos, by the people of the Oropians, of a statue of P. Servilius Gai f. Isauricus consul imperator. P. Servilius acquired the cognomen Isauricus B. C. 74. Upon the same monument are decrees of proxeny of an earlier date than that of the dedicatory inscription. 23. Upon a small monolithic monument with cornice and ornamental base: Aristomedes dedicates a statue of his brother Megakleides son of Aristomenes. Upon the same stone are three decrees of proxeny, which are published.—

P. KABBADIAS, *Excavations on the Akropolis* (pls. 5, 6, and supplement). The excavations in the N. W. part of the Akropolis are described. Many objects of bronze and earthenware were found, which are referred to the earliest periods of Greek art. One head of Poros stone is referred to the pre-Hellenic time. The head is that of a bearded man, and resembles the masks found at Mykenai. The most important discoveries were made, toward the end of January, near the N. W. corner of the Erechtheion: there 14 archaic statues were found. These were mostly female figures. One is published (pl. 5). The figure consisted of several stones which were originally morticed and cemented together. The drapery falls in stiff straight folds; the hair is arranged in elaborate curls; the head is surmounted by a polos. Color was freely used upon these figures, though it does not appear that the whole surface was colored. The positions in which these figures were found, and their relation to the objects about them, show that they must have been used to help fill up and level the top of the Akropolis when the present wall was built after the Persian invasion. This is made clear by the supplementary plate. Archaic inscriptions also were found, five of which are published in facsimile (pl. 6). No. 1 is on a fragment of a column with Doric flutings to which a curious Ionic capital belongs. No. 2, also engraved upon a fragment of a column with Doric flutings, mentions an artist, Euenor: this cannot be the father of Parrhasios. No. 4 bears the name of the artist Antenor, son of Eumaros, the same who made the group of Harmodios and Aristogeiton which Xerxes carried off. No. 5, inscribed upon the pedestal of a statue, bears the name of the artist Theodoros. Perhaps this is Theodoros the Samian. A fragment of the cornice of a pedestal is also published and described. The colors employed upon the cornice are red, blue, gray, chestnut, orange and green.—B. N. STAES, *Scenes of the Gigantomachia* (pl. 7). Six fragments of pottery from the Akropolis are published. Three of these belong together, having originally formed part of a large vase. The figures are black upon a red ground. The giants are represented as hoplites. The figures of Zeus, Herakles, Hermes, Dionysos, and perhaps Gaia and Poseidon, can be recognized. The figures have inscriptions. Upon two fragments of a large vase with red figures are two heads, one of which is the head of Dionysos. The sixth fragment published belongs to a kylix, part of which was published *Ep. Arch.* 1885, pl. 52. This fragment represents the body of a fallen giant, and the foot and part of the robe of his conqueror. Remarks upon representations of the gigantomachia follow. Three classes are established: the oldest, in which the giants are represented as hoplites, the second in which they appear as savages, the third in which they have serpents for legs.—S. A. KOUMANOUDES, *Two dozen Attic Decrees*. Twenty-four fragments of de-

crees are published, all from Athens. Also a fragment of a decree of proxeny found on the site of the bazaar lately destroyed by fire. Nos. 1 and 2 are pre-Eukleidean. No. 4 is part of a treaty between the Athenians and the Thracian rulers Kersobleptes, Beresades and Amadokos. Several of these inscriptions contain the names of archons, which fixes their date. All are very fragmentary.

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GAZETTE ARCHÉOLOGIQUE. 1886. Nos. 1-2.—A. SORLIN-DORIGNY, *The Death of Aigisthos: a marble bas-relief in the Museum of Constantinople* (pl. 1). This fragment of a sarcophagus is one of the best reliefs in the museum: it represents a nude figure kneeling on a couch and defending himself with a footstool, which he is hurling against a warrior who advances with shield and helmet. The subject has been in dispute: Mr. Goold suggested the death of Alkibiades; Dr. Dethier and M. Dumont, the death of Neoptolemos; M. Reinach, the murder of Aigisthos or Neoptolemos. The writer shows that the only plausible subject is the murder of Aigisthos by Orestes and Pylades. In the relief the shield of the second hero is visible, and on the right a wing indicating the presence of an avenging Erinys.—A. ODOBESCO, *Silver cup of the goddess Nana-Anat* (contin.). Under the Achæmenidæ the worship of Aphrodite-Anaitis took considerable extension, and the writer refers to its spread in Further-Asia, especially on the borders of India, as of importance for the identification of the cup in question. He then passes from an examination of the central portion to that of the eight figures which surround it, and are arranged in affronted couples, dancing, six of them bearing sacred vases or offerings. Their robe, after covering arms and chest, is drawn in at the waist and then descends in the form of a skirt to the ankles: four of the figures are evidently females, but the sex of the others is doubtful.—A. CHABOUILLET, *Study on some cameos of the Cabinet des Médailles* (contin.). I. The attribution of the cameo here studied (see JOURNAL, II, 114) to Seleukos I is not supported by any resemblance to his authentic portrait on gold staters; other identifications with Alexander and Achilleus are equally unsatisfactory. II. The repose of Venus: this subject represents the reclining goddess attended by three amorini; in white on a sardonyx ground: its antiquity is doubtful. III. Episode of the myth of the education of Dionysos. Rhea raises herself partly out of the ground and takes in her arms the infant Dionysos, who caresses her and holds in the other hand a bunch of grapes: a bacchante and a hermes complete the scene. Fine antique (cf. article *Bacchus* by Fr. Lenormant in Daremberg and Saglio's *Dict. des Ant. grecques et rom.*). —CH. DE LINAS, *The ivory book of the public library of Rouen* (pl. 4). Study on a ms. on vellum whose wooden covers are decorated with ivory

plaques. The volume contains documents relating to the history of the Church of Rouen and to its possessions. The copper borders of the binding are in the sober style of end XI or beg. XII cent. Each of the ivory plaques contains an aedicula with triangular gable whose entablature is supported by two channelled pilasters with Corinthian capitals: under one stands St. Peter holding a key and draped in a pallium; under the other is a figure in profile, similarly draped, holding an unrolled volumen, whom M. de Linas considers to be St. John. The style of both these figures and of the ornamentation is classical in every detail: the writer compares this work to the famous angel in the British Museum, and attributes it to a Greek artist of the time of Theodosios. The plaques were originally ecclesiastical diptychs.—MAURICE PROU, *Bronze basin of the XI or XII century representing the youth of Achilles*. This is another example, similar to that of the history of Odysseus (*Gazette Arch.* 1885, pls. 4, 5), of the subjects borrowed by medieval art from antiquity. On this *aquamanile*, now in the Louvre, the principal episodes of the youth of Achilles are engraved on the interior: Cheiron teaching him to play on the lyre; Thetis conducting him to Lykomedes; presenting him to the king; Achilles choosing the arms; the hero departing; confessing his love for Deidameia; embarked in a vessel. The details of armor and costume place the execution of this work c. 1100.—EMILE MOLINIER, *The architects of the Château de Fontainebleau*. Though more has been written on this château than on any other of the Renaissance, but little is known with certainty of its architects and history. In this first paper of a series on the subject, the writer disputes M. Palustre's attribution, to the French architect Pierre Chambiges, of the constructions in brick and stone of the "Cour du Cheval Blanc."

Nos. 3-4.—A. HÉRON DE VILLEFOSSE, *The repose of Herakles; bronze disk in the British Museum*. The hero reclines on a lion-skin, lazily resting on his right arm, while around him gambol Erotes, some of whom have taken possession of his arms, while others charm him with music. Compare with this subject a similar one in which a nude female figure reclines voluptuously.—PAUL MONCEAU, *Statues at Chersell from the Greek Museum of the Mauretanian kings at Caesarea* (pl. 7). I. A statue of a faun from the train of Dionysos, accompanied by a panther; a graceful group, though late. II. A female statue of natural size, probably of Artemis, having the beauty and delicacy of a Greek original. It is archaic in the arrangement of the hair and the narrow folds of the long chiton, moulded to the limbs, while the harmonious arrangement of the diplois and the suppleness of execution point to the best period of Hellenic art. These traces of Greek art in Numidia, supplemented by the coins of Juba and Ptolemy and by the columns, friezes and mouldings, in

fact by all the ruins, of the site, show that at Charchell there was a centre of Greek influence. History explains this. Juba II, the founder of Caesarea, who fought at Actium, lived in the East, and received the citizenship of Athens. He brought from Greece some original statues and procured many copies, thus founding the museum of Greek art of which these two statues are remnants, and of which 21 more specimens are scattered in the museums of Paris, Algiers and Charchell.—HENRI BOUCHOT, *The portrait of Louis II of Anjou, king of Sicily, in the Bibliothèque Nationale* (pl. 8). Only one portrait of Louis I of Anjou († 1384) is known, and this is but a copy by Gaignières from a ms. since destroyed. His son Louis II, king of Sicily, was no better represented: Gaignières had also made a copy, he says, from an "original pastel" of this king: besides this, only a supposed portrait in a painted glass window at Le Mans existed. Fortunately, the original of Gaignières' copy has just come to light, and has been given to the Bibliothèque Nationale. It is a contemporary aquarelle portrait of great merit.—E. BABELON, *Seilenos and a Bacchante, a bronze of the De Janzé collection* (pl. 9). A group attributed to the Roman art of the first century, perhaps from Herculaneum [of rather doubtful authenticity?].—A. ODOBESCO, *Silver cup of the goddess Nana-Anat* (cont.) (pls. 10, 11, 12). Comparison of the cup with other ancient pieces of metal-sculpture of Central Asia: (1) the patera of Idalion, and (2) the patera in the Varvakeion museum (Athens), both representing priestess-musicians of the great goddess; (3) a Stroganoff silver oinochoe; (4) a De Brosses vase. This comparison strengthens the theory that the silver cup is a work, if not of Persian art of the Sassanid period, at least related to this art. The art of Central Asia has never been adequately studied, though its monuments would throw considerable light on the religious customs and civilizations of its peoples since the fall of Assyria and before the rise of Islam.—L. DELISLE, *Royal and princely copies of the Miroir historial* (pls. 13, 14, 15, 16). The study of miniature-painting is greatly facilitated by a comparison with works whose dates are known. The three which form the subject of this study and are full of paintings are exactly dated and are copies of the French translation of Vincent de Beauvais' *Speculum historiale*, made by Jean du Vignay, and usually containing a series of paintings illustrating universal history. (1) No. 317 Fonds Français, Bibl. Nat., probably one of the autograph copies of Jean du Vignay, dated 1333: this volume, the only one of the four that remains, contains 320 paintings. (2) ms. of the Univ. of Leyden (*Cod. Vossianus*, 3a)—also a single volume, and a remarkably precious one, as it was the copy of kings Jean and Charles V; it is contemporary with the preceding and dates from Philippe de Valois: it contains 280 paintings, of which the writer gives a

full catalogue. (3) In 1395 and 1396 Thevenin Angevin had the *Miroir historial* copied by order of Louis, duc d'Orléans, in four volumes: three of these are still preserved in the Bibl. Nat. (Nos. 312, 313, 314) and contain 550 paintings in *grisaille*.

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JAHRBUCH DES K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS.
Vol. I, 1886. No. 1.—A. CONZE, *Introductory Remarks*.—A. CONZE, *The Praying Boy in the Royal Museum of Berlin* (3 figs.). The history of this well-known statue is given from the time when it was the property of Nicolas Fouquet down to the present day. The hypothesis is advanced, that the replica of this statue in Venice is a modern copy. The Venice figure has no arms, but the arms of the Berlin figure are modern. Perhaps the present position of the hands with the palms turned upward is incorrect. It is suggested that the real date of the statue is in Hellenistic times.—AD. MICHAELIS, *The so-called Ephesian Amazon statues* (pls. 1-4; 5 figs.). The material for the discussion is described, and classified under three types: the Lansdowne, the Capitoline, and the Mattei. A discussion of the heads of the three types follows. The three are then reconstructed as follows: the Capitoline type rests her weight mainly upon the left foot. With her right hand, which is raised higher than her head, she supports herself upon a spear. Her left hand touches a wound on her right side. The right breast and side are bare, while the left side is covered by a tunic fastened over the shoulder. The Lansdowne type leans her left elbow on a pillar. Her right hand is raised and rests upon her head. The tunic is fastened over the right shoulder, but falls so that both breasts are uncovered. The face in both these types expresses lassitude and sadness. The Mattei type rests her weight mainly on the right foot. She holds a spear or staff nearly upright along her left side. The left hand hangs down somewhat and touches the spear below the hips of the figure, while the right arm is raised and the hand grasps the spear above her head so that her face looks out under her forearm. This type wears a tunic fastened over the right shoulder; under the left arm hang a bow and quiver. She seems about to take a leap with the aid of her spear. The Lansdowne type is referred to Polykleitos, the Capitoline type to some master hardly later than Polykleitos (possibly Pheidias), the Mattei type to an artist of a somewhat later period, but it is denied that the three types are all to be referred to one original conception. Plates 1 and 2 give two views of an amazon in Petworth (Mattei type), plate 3 gives the Berlin amazon and a head in the British Museum (Lansdowne type), plate 4 gives three views of an amazon torso in Wörlitz (Capitoline type).—M. FRÄNKEL, *A consecrated Frog* (vignette). A bronze frog is published with the inscription *Ἀμὼν Σωγέου Βοδάρου*. The frog is of Korin-

thian origin. The deity referred to by the epithet *Βοάων* is Apollon. The frog, being able to predict bad weather, is brought into connection with the god of prophecy.—P. WOLTERS, *Communications from the British Museum* (pl. 5). I. *Praxitelean Heads*. Two heads in the British Museum are published. Both are declared to be Praxitelean. The first (*Guide to the Graeco-Roman Sculptures*, II (1876), pp. 44, 97) is explained as the head of a victor in some game. The second (*op. cit.*, I (1879), pp. 199, 105) is the youthful Herakles. II. *The Gigantomachia of Priene*. Technical considerations, such as the form and finish of the slabs of which the frieze of Priene is composed, show that this was not the frieze of the temple, but probably formed a balustrade. Then, the date of the temple is not necessarily the date of the frieze. The style and execution of the relief speak for a later date. It is therefore probable, that the frieze of Priene is not so old as the frieze of Pergamon, though it cannot be of much later date. There is no reason for the belief that any part of the frieze of Priene represents Amazons or Centaurs.—BIBLIOGRAPHY.

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MITTHEILUNGEN DES K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTES. ATHENISCHE ABTHEILUNG. Vol. XI. No. 1.—E. FABRICIUS, *A Pergamian Country Town*. The region called Kosak, which lies between Pergamon and the gulf of Adramyttion, is described. Then follows a description, by R. Bohn, of the ruins of a small town situated near Aschaga-Beiköi. The course of the fortifications can, for the most part, be followed. Remains of various buildings are described, among which the theatre is most remarkable. The wings of the cavea are cut off so that the upper seats form only a comparatively small arc. The orchestra appears to be of the usual shape. A Fig. of the theatre is given in the text, and Plate I is a plan of the ruins of the town. Remains of a neighboring settlement appear to date from the early Middle Ages. The ruins above described appear to belong mainly to the period of the Pergamene monarchy. The name of the town cannot be determined. Perperene, Trarion, and Attaleia are suggested.—F. DUEMLER, *Communications from the Greek Islands*. I. *Remains of pre-Hellenic population on the Kyklades*. Prehistoric graves on Amorgos and Melos are described. Some of the objects found in them are given on supplementary plates, 1 and 2. These consist mainly of pottery, weapons, etc., of bronze and obsidian. Similar articles have been found in Rheneia, Paros, Naxos, the Eremonisia, Ios, Thera, Therasia, Oliaros, Syra and Delphi. The art displayed in these objects stands between that of Hissarlik and that of Mykenai. It is evident that we have to do with the relics of a people which were firmly settled in the Kyklades before the advent of

the Hellenes. Perhaps these people were the Leleges, in which case the inhabitants of Mykenai may have been Karians.—H. G. LOLLING, *Communications from Thessaly*. II. *Sepulchral Inscriptions*. Fifty sepulchral inscriptions are given, most of them for the first time. Of these, fifteen are from Pagasai, one from Pherai, four from Demetrias, one from Meliboia (?), two from Gonnos, one from Skotoussa, and twenty-six from Larissa and its neighborhood.—F. STUDNICZKA, *Attic Pediments of Poros stone*. The very fragmentary relief (pl. II, 1) representing the combat of Herakles with Triton (cf. *Ep. 'Apχ.* 1885, No. 4) is said to have belonged to the same building as the relief representing the combat with the Hydra (*Ep. 'Apχ.* 1884, p. 147, pl. 7; 1885, No. 4: *Mittheilungen*, x, 3 and 4). Besides Herakles and the fish-bodied Triton, there must have been Nereids as spectators to fill the space of the pediment. Other representations of this scene are cited for comparison. It is shown that the reliefs in question belong to the first half of the VI cent. B. C. Perhaps the building to which these reliefs belonged was a Herakleion. A fragment of a relief is published (pl. II, 2) representing two satyrs and a maenad. This was found ten years ago near the Dionysiac Theatre, and perhaps belonged to the pediment of the oldest temple of Dionysos.—F. HALBHERR, *An Inscription of Amorgos*. A fragmentary decree of proxeny of the city of Minoa on Amorgos (*Ann. dell' Inst.* xiv, p. 153; *Arch. Zeitg.* 1843, p. 107; Ross, *Inscr. Gr. ined.* III, p. 58; Rhangabé, *Ant. hell.* II, p. 342) is published anew with corrections.—F. HALBHERR, *New Coins of Axos*. Two coins published by P. Lambros in Sallet's *Zeitschrift für Numismatik* (XIII, p. 125 *et seq.*) and referred by him to Naxos, are shown to belong to Axos or Oaxos, the initial letter being a local form for the digamma, not a N.—F. STUDNICZKA, *Terracotta Relief from Tenos* (vignette). A relief is published, which represents a fallen warrior being devoured by a bird of prey. The style is similar to that of the "Dipylon vases." Various archaic representations of similar scenes are cited, nearly all of which have been wrongly interpreted as Prometheus. One Kyrenaic vase-painting (*Arch. Zig.* 1881, pl. 12, 3, p. 218, No. 11, p. 23) which was formerly believed to represent Prometheus, has since been interpreted as Zeus with the eagle. The same type appears on coins of Arkadia. Remarks follow on the relation of Kyrene to Arkadia.—MISCELLANIES. *Literature and Discoveries*.—*Reports of Meetings*. HAROLD N. FOWLER.

MITTHEILUNGEN DES K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTES. RÖMISCHE ABTHEILUNG (*Bullettino dell' Istituto archeologico germanico, sezione romana*). Vol. I. No. 1.—G. TOMASSETTI, *The marble mosaic of the Palazzo Colonna* (pl. I). A marble mosaic, or rather *opus sectile* is published and described. In the centre stands a tree (prob-

ably the *ficus Ruminalis*) upon which sit two birds. At the foot of the tree stands a shepherd with cloak of skin, a crook and a cap. To the right at the bottom is a she-wolf under which two infants sit reaching after her dugs. Above is a square altar over which a bird flies toward the centre. At the left of the scene sits the goddess Roma upon a rock the lower part of which is cut in architectural curves. The goddess has shield, spear, and helmet. At the base of the rock are two animals. The colored stones which once filled in the mosaic are gone except from the body of the wolf, nearly the whole of one of the children, and the end of the shepherd's crook; but the outlines of the bed prepared for the mosaic show plainly what was represented. Other representations of the mythical foundation of Rome are discussed. The mosaic in question is referred to the end of the second century. It was found in a place called *Tor messer Paolo*, to the left of the Via Appia, near the *Castello di Marino*. Perhaps this was the site of a villa of the Valerii Messallae, who bore the cognomina Paulus and Paulinus.—W. HELBIG, *Excavations of Capodimonte*. About 2½ miles from Capodimonte, on the site of the ancient Visentium, excavations have been conducted by the owners of the land, Signori Brenciaglia. Forty tombs have been discovered, belonging to two epochs, the latest being as old as the early part of the v cent. B. C. In these were found many black-figured Attic vases, as well as vases of Etruscan manufacture. One of the Attic vases bears the artist's name, Hermogenes. Numerous articles of bronze and of other metals were also found. A number of vases and other objects are described. In one tomb a skeleton was found adorned with ornaments of gold, bronze, glass and iron. Three teeth of the skeleton were united by a band of gold. In the older tombs were a number of vases and metal ornaments. Several scarabs with Egyptian figures were found, two of which are represented by illustrations in the text.—W. HELBIG, *A Portrait of Gnaeus Pompeius Magnus* (pl. II). A bust of Pompey is published and discussed. The phototypes are made from a cast sent from Paris to the publisher. For comparison a coin of S. Pompeius with a head of Pompeius Magnus is published. The face does not indicate great intellect or force of character.—W. HENZEN, *An Inscription relating to the Horrea Galbiana*. The inscription, apparently of the time of Trajan, is a dedication to Hercules from the contributions of the *horrearii* of the second cohort. The consuls mentioned (M. Junio Mettius Rufo Q. Pomponio Materno cos.) are unknown.—A. MAU, *On certain apparatus in the Pistrini of Pompeii* (pl. III). Certain cylindrical utensils found near the kneading-tables and ovens of Pompeii are described. Plan and section of four such cylinders are given. Inside the cylinders were remains of iron frames for wooden beaters or kneaders, which, revolving in the cylinders, must have served to mix the dough.—N. MUELLER, *The Catacombs of the Hebrews near*

the Via Appia Pignatelli. These catacombs, which were excavated in 1885, are described. They were plundered in earlier times, consequently the objects found were of little original value. Vases and lamps, mostly of poor quality, were found, as well as seven brick stamps of the II cent. A. D. Six inscriptions from these catacombs are published, and one each from those of Venosa and the *Vigna Randanini*.—A. MAU, *Storia degli Scavi di Ercolano ricomposta su' documenti superstiti* da MICHELE RUGGIERO, *Architetto direttore degli scavi e monumenti del regno*: Napoli, 1885. This valuable book, which collects in permanent form what is known of the excavations at Herculaneum, is reviewed. Brief mention is made of another work by the same author: *Degli scavi di Stabia dal 1749 al 1782; Notizie raccolte e pubblicate* da MICHELE RUGGIERO: Napoli, 1881.—

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